

PRICED

Modern & Contemporary
PAINTINGS , BRONZES , PRINTS
AFRICAN WOOD CARVINGS

Collected by
MRS ALEXANDER LIEBERMAN
Philadelphia

SOLD BY HER ORDER



Public Auction Sale
February 10 at 2 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1944

SALE NUMBER 528

FREE PUBLIC EXHIBITION

*From Saturday, February 5, to Time of Sale
Weekdays from 9 to 5:30 • Closed Sunday*

PUBLIC AUCTION SALE

Thursday, February 10 at 2 p. m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22
PLAZA 3-7573

• • •

Sales Conducted by

HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR • LOUIS J. MARION

1944

NYM462-P487

PAINTINGS BY MODERN
AND CONTEMPORARY ARTISTS

Including

Modigliani, Utrillo, Pascin

Marie Laurencin and Vlaminck

Bronzes by Epstein, Brancusi and Others

African Wood Carvings

Collected by

MRS ALEXANDER LIEBERMAN

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PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22 · 1944

PRICED CATALOGUES

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catalogue

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

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8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

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14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET • HARRY E. RUSSELL, JR. • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

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AFTERNOON SESSION

Thursday, February 10, 1944 at 2 p. m.

CATALOGUE NUMBERS 1 TO 130 INCLUSIVE

WILLY GIMMI

SWISS: B. 1886

1. *NU DEBOUT*. Nude figure of a woman at three-quarter-length, standing to the right, holding a robe. Shaded blue background. Signed at lower right GIMMI.

Watercolor: 13 x 9½ inches

20- From the Galerie Druet, Paris

MARIE LAURENCIN

FRENCH: B. 1885

2. *Etching and Two Lithographs*. L'Ondine, etching, no. 17 of fifty proofs; very fine impression, in perfect condition. Two Danseuses, lithographs, signed in pencil MARIE LAURENCIN and with initials M. L. respectively. [Lot.]

5 x 6¾ inches; 12½ x 9½ inches; and 6¼ x 3⅛ inches

30-

ALEXANDRE THEOPHILE STEINLEN

FRENCH: 1859-1923

3. *STREET SCENE, PARIS*. Colored lithograph. A woman in orange blouse stopping a man on a corner; at the right a horse-drawn cab standing by the curb. Signed in the stone STEINLEN.

14¾ x 14 inches

15-

JOSEPH STELLA

AMERICAN: B. 1880

4. *FLOWER STUDIES: PAIR PLUMBAGO AND WATERCOLOR DRAWINGS*. Stem of orchids in yellow, blood red and green; and a tulip in yellow and green with an open blossom in plumbago. Signed respectively J. STELLA and JOSEPH STELLA.

14 x 10¾ inches; and 10¾ x 13¾ inches

10-

ARTHUR B. DAVIES

AMERICAN: 1862-1928

5. *THREE COLORED LITHOGRAPHS*. Nude figures before landscape backgrounds in blues, greens and brown. Two signed in pencil ARTHUR B. DAVIES.

14¼ x 21½ inches; 10¾ x 15¾ inches; and 10 x 13 inches

50-

JULIAN E. LEVI

AMERICAN: B. 1900

6. *HONFLEUR and CHARENTON: TWO WATERCOLOR PAINTINGS*. The quay at Honfleur with figures standing before picturesque buildings; and the Marne with barges and sailing boats moored before a row of trees and buildings of the town, a fisherman seated in the foreground. Both signed JULIAN E. LEVI, and inscribed with name of the town.

11 x 15 inches; and 10¾ x 14¼ inches

120-

JOHN MARIN

AMERICAN: B. 1875

36 7. *VENICE. Three Etchings.* Sur Ponte Epantale, Venezia; Clochette de Sta. Maria Zobenigo, Venezia; and Sestiere di Porsoduro, Venezia. Inscribed and signed in the plate, and dated '07. All signed in pencil JOHN MARIN. Very fine impressions, in perfect condition.

$7\frac{7}{8} \times 5\frac{1}{2}$ inches; and $7\frac{1}{8} \times 5\frac{1}{8}$ inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

37 8. *VENICE. Two Etchings.* Ponte Ghetto, Venezia; and Della Fava, Venezia. Inscribed and signed in the plate, and dated '07. Both signed in pencil JOHN MARIN. Superb impressions, in perfect condition.

$9\frac{1}{2} \times 7\frac{3}{8}$ inches; and $9\frac{3}{8} \times 6\frac{7}{8}$ inches

From the Weyhe Gallery, New York

MARIE LAURENCIN

FRENCH: B. 1885

38 9. *'SOMMER'. Five Lithographs.* The complete series of five lithographs for the publication of poems 'Sommer' by Adolph von Hatzfeld. Signed in crayons with initials M. L.; one signed in full MARIE LAURENCIN. Edition limited to one hundred copies only. Published in Dusseldorf, 1920. Very rare.

Note: One of the series, L'Amazone, is illustrated in Roger Allard, Marie Laurencin, 1921, p. 43

JULES PASCIN

AMERICAN: 1885-1930

39 10. *DEUX SOEURS.* Reclining nude girl embracing with her right arm a smaller child seated at her right. Signed at lower right PASCIN.

Colored crayons: $10\frac{1}{4} \times 13\frac{1}{2}$ inches

JOHN MARIN

AMERICAN: B. 1875

40 11. *ROUEN. Three Etchings.* Rue de l'Epicerie, Rouen; La Cathédrale, Rouen; and St. Ouen, Rouen. Inscribed and signed in the plate, dated '09. All signed in pencil JOHN MARIN. Very fine impressions, in perfect condition.

$8\frac{1}{2} \times 6\frac{3}{4}$ inches; $9\frac{7}{8} \times 7\frac{7}{8}$ inches; and $11 \times 8\frac{3}{4}$ inches

From the Weyhe Gallery, New York



[NUMBER 12]

JAMES ABBOTT McNEILL WHISTLER AMERICAN: 1834-1903

12. *NOCTURNE*. An edifice at night brightened by electric lights, with suggestions of figures crossing the foreground.

Black charcoal heightened with white on tan paper: 11 x 7¼ inches

[See illustration]



[NUMBER 13]

JOHN MARIN

AMERICAN: B. 1875

13. *BROOKLYN BRIDGE*. Etching. Signed in the plate and dated '15. Signed in pencil JOHN MARIN. Superb impression, in perfect condition.

10 $\frac{7}{8}$ x 13 inches

From the Weyhe Gallery, New York

[See illustration]

JOHN MARIN

AMERICAN: B. 1875

14. *WOOLWORTH BUILDING*. Etching. Inscribed and signed in the plate, and dated '13. Very fine impression, in perfect condition.

13 x 10 $\frac{1}{2}$ inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

15. *BROOKLYN BRIDGE*. Etching. Inscribed and signed in the plate, and dated '13. Signed in pencil JOHN MARIN. Superb impression, in perfect condition.

11 1/8 x 8 3/4 inches

From the Weyhe Gallery, New York

MARIE LAURENCIN

FRENCH: B. 1885

16. *Two Etchings*. Harmonie, no. 4 of fifty proofs; and Femme à l'Eventail, no. 2 of fifty proofs. Both signed in pencil MARIE LAURENCIN. Very fine impressions, in perfect condition.

7 x 4 7/8 inches; and 4 1/8 x 3 1/8 inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

17. *NURNBURG*. Etching. La Place, Frauen Kirche, Nurnburg. Inscribed and signed in the plate, and dated '10. Signed in pencil JOHN MARIN. Very fine impression, in good condition. Rare.

7 7/8 x 9 3/4 inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

18. *STRASBURG*. Etching. Pflanz Badgasse, Strasburg. Inscribed and signed in the plate, and dated '10. Signed in pencil JOHN MARIN. Superb impression, in fine condition. Rare.

8 1/4 x 9 3/8 inches

From the Weyhe Gallery, New York

FRANZ VON LENBACH

GERMAN: 1836-1904

19. *HEAD OF A WOMAN*. A smiling young woman seen in profile to the left. Framed as an oval.

Pastel on tan cardboard: 14 x 11 1/2 inches

Presented by the artist to General Excell. Wilhelm Reissig, Mannheim

MARIE LAURENCIN

FRENCH: B. 1885

20. *FEMME AU CHAT*. Half-length figure of a young girl, long hair falling over her right shoulder, holding a cat in her arm; white dress with blue sash. Signed at lower right with initials M. L. Watercolor: 7 3/4 x 5 inches

MARIE LAURENCIN

FRENCH: B. 1885

21. *FEMME EN BLEU ET ROSE*. A young girl at half-length, standing between blue draperies, in gray dress with blue bow, a pink bow in her hair.

Watercolor: 7 x 5¼ inches

JEAN LOUIS FORAIN

FRENCH: 1852-1931

22. *ANGOISSE D'UN DEPUTE*. Meditative figure, holding hat and cane, standing in a road before a green embankment, a view of a village and church in the distance. Inscribed below: . . . "je suis ça, je ne serai pas réélu"! Signed at lower right FORAIN.

Pen and ink and watercolor: 14 x 10 inches

CHARLES DEMUTH

AMERICAN: B. 1883

23. *VAUDEVILLE: TWO WATERCOLOR PAINTINGS*. Acrobats in a feat of balance, in watercolor and ink wash; and a woman in profile and a tap dancer, in India ink wash. The former signed at lower left C. DEMUTH, and dated '16.

13 x 7¾ inches; and 7½ x 10½ inches

GIORGIO DE CHIRICO

ITALIAN: B. 1888

24. *SET OF SIX COLORED LITHOGRAPHS*. Figure subjects, a classic head, and a temple on a blue sea. All signed in pencil G. DE CHIRICO. No. 68 of one hundred impressions. In perfect condition. Published by Quatre Chemins, Paris.

MARIE LAURENCIN

FRENCH: B. 1885

25. *Two Etchings*. *Le Rideau Noir*, no. 11 of fifty-five proofs; and *L'Anglaise*, no. 12 of forty-five proofs. Both signed in pencil MARIE LAURENCIN. Very fine impressions, in perfect condition.

6¾ x 5½ inches; and 7 x 5 inches

From the Weyhe Gallery, New York

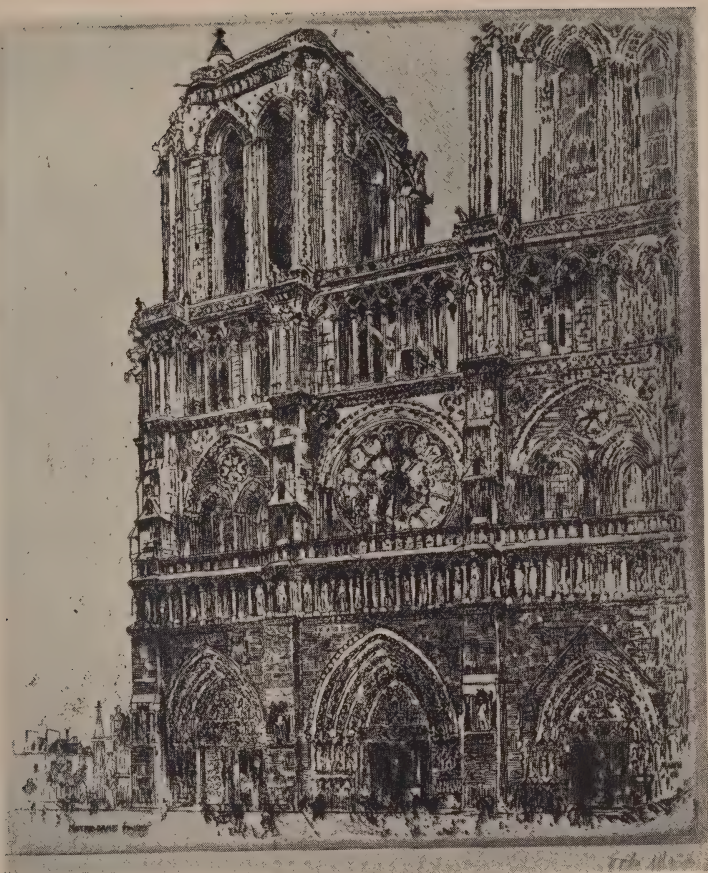
JOHN MARIN

AMERICAN: B. 1875

26. *BROOKLYN BRIDGE*. *Etching*. Inscribed, and signed in the plate, and dated '13. Signed in pencil JOHN MARIN. Superb impression, in perfect condition.

6⅞ x 9 inches

From the Weyhe Gallery, New York



[NUMBER 27]

JOHN MARIN

AMERICAN: B. 1875

27. *NOTRE DAME*. Etching. Inscribed and signed in the plate, and dated '08. Signed in pencil JOHN MARIN. Superb impression, in fine condition. Rare.

13 x 10¾ inches

From the Weyhe Gallery, New York

[See illustration]

JOHN MARIN

AMERICAN: B. 1875

28. *PARIS. Three Etchings.* Cour Dragon, Paris; Quatre Maisons Blanches, Paris; and Old House, Quai d'Ivry, Paris. Signed in plate, and dated '06 and '07. All signed in pencil JOHN MARIN. Very fine impressions, in perfect condition.

7¾ x 5½ inches; 5⅛ x 7 inches; and 7⅞ x 5⅞ inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

29. *VENICE. Three Etchings.* Ponte Paradiso, Venezia; Campanile Sta. Pietro, Venezia; and La Fenêtre, Venezia. Signed in the plate, and dated '07. All signed in pencil JOHN MARIN. Very fine impressions, in perfect condition.

7 x 5⅛ inches; and 6¾ x 5 inches

From the Weyhe Gallery, New York

JULES PASCIN

AMERICAN: 1885-1930

30. *GROUPS OF FIGURES.* A woman and child beside a rose drapery, two women street walking, another dressing before a mirror and a group of three figures at the right. Signed at lower right PASCIN.

Pen and ink and oil on paper: 9½ x 10¼ inches

CHARLES GEORGES DUFRESNE

FRENCH: 1876-1938

31. *FEMME AU TUB.* Nude seated with her feet in a small tub, before a hearth, a cat drinking milk at her side, a woman in profile beside a table at the right.

Pen and ink: 6¾ x 9¾ inches

MARIE LAURENCIN

FRENCH: B. 1885

32. *TÊTE DE FEMME AVEC CHAT.* Head and shoulders of a woman in blue with brown hair, the right hand visible, holding a cat. Gray background. Signed at lower right MARIE LAURENCIN.

Watercolor: 10¼ x 7¾ inches

JEAN FRANÇOIS MILLET

FRENCH: 1814-1875

33. *PAYSANNE ASSISE.* Seated figure of a shepherdess at almost full-length, in profile to the left, resting her head on her hand. Signed at lower right with initials J. F. M.

Black crayon on gray paper: 9¼ x 6 inches

From T. & J. Tempelaere, Paris



[NUMBER 34]

JEAN LOUIS FORAIN

FRENCH: 1852-1931

34. *TWO PORTRAIT DRAWINGS*. Two sketches of a figure reclining on a day-bed leaning back on a white cushion. Signed at lower right FORAIN.

Black chalk heightened with white on gray paper: 9½ x 16 inches

[See illustration]

CAMILLE PISSARO

FRENCH: 1831-1903

35. *DEUX FEMMES*. Green landscape with two women, one seated with a sack, the other kneeling, in the foreground; in blue, yellow, brown and scarlet costumes. In the background, cows and red-roofed farmhouses. Signed at lower left with monogram C. P.

Colored crayons: 8¼ x 6¾ inches

JOHN MARIN

AMERICAN: B. 1875

36. *VENICE*. *Three Etchings*. Ponte di Roma Onesta, Venezia; Le Pont, Venezia; and Les Gondoliers, Venezia. Inscribed and signed in the plate, and dated '07. All signed in pencil JOHN MARIN. Very fine impressions, in perfect condition.

7⅛ x 5 inches; and 5 x 7 inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

37. *PARIS. Two Etchings.* Old Houses, Quai d'Ivry, Paris; and Près du Pont National, Paris. Signed in the plate, and dated '06. Both signed in pencil JOHN MARIN. Superb impressions, in perfect condition. $5\frac{7}{8} \times 7\frac{7}{8}$ inches

From the Weyhe Gallery, New York

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

38. *PANTHER AND STAG: BRONZE.* A panther seizing a stag by the neck. Signed on base BARYE. Posthumous cast, by Suss Frères, Paris. Green patina. Length $7\frac{1}{4}$ inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

39. *TIGER AND DEER: BRONZE.* A tiger attacking a young deer. Oblong plinth, signed BARYE. Green patina. Posthumous cast.

Length $16\frac{1}{2}$ inches

HENRI MATISSE

FRENCH: B. 1869

40. *SPANISH GIRL. Colored Engraving.* At bust-length in black and white mantilla, flowered black background. Signed in pencil HENRI MATISSE. No. 8 of two hundred impressions; engraved by Jacques Villon, 1925. Very fine impression, in good condition.

$15\frac{1}{2} \times 11$ inches

GEORGES BRAQUE

FRENCH: B. 1881

41. *STILL LIFE. Colored Engraving.* In green, brown, fawns, gray and blue. Signed in the plate; and signed in pencil G. BRAQUE. No. 79 of two hundred impressions; engraved by Jacques Villon, 1923. Very fine impression, in good condition.

$23 \times 8\frac{1}{2}$ inches

AFRICAN SCULPTURE

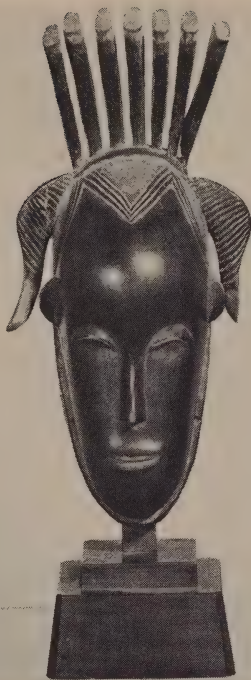
42. *BAULE MASK: WOOD CARVING.* From the Ivory Coast. With formalized headdress. Hard wood; fine patina.

Height 10 inches

[See illustration]



[43]



[44]



[42]

AFRICAN SCULPTURE

43. *BAULE MASK: WOOD CARVING.* From the Ivory Coast. With horn headdress. Hard wood; with polychromed eyelids and ears.

Height 12 inches

[See illustration]

AFRICAN SCULPTURE

44. *BAULE MASK: WOOD CARVING.* From the Ivory Coast. Elongated oval mask with seven-pronged headdress, of light wood finished black in part. Repaired. Has wood stand. Rare.

Height 14½ inches

[See illustration]

PIERRE BONNARD

FRENCH: B. 1867

30 45. *GIRL AT TABLE. Colored Engraving.* Girl in profile in plaid dress, with a dog at her side, behind a table laden with fruit. Signed in the plate; and signed in pencil BONNARD. No. 77 of two hundred impressions; engraved by Jacques Villon, 1924. Very fine impression, in good condition.

19 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches

HENRI MATISSE

FRENCH: B. 1869

100 46. *ON THE TERRACE. Colored Engraving.* Two figures of women on an open terrace overlooking a blue sea; one half nude, playing a violin, the other reclining. Signed in the plate; and signed in ink HENRI MATISSE. No. 149 of two hundred impressions; engraved by Jacques Villon in 1922. Very fine impression, in good condition.

19 x 24 inches

MARIE LAURENCIN

FRENCH: B. 1885

100 47. *APRES LA PARTIE. Colored Engraving.* Two girls, one in gray, the other in rose, lying in a hammock, a tennis racket at her side. Signed in the plate, and dated 1922; and signed in pencil MARIE LAURENCIN. No. 89 of two hundred impressions. Engraved by Jacques Villon in 1924. Very fine impression, in good condition.

17 x 21 $\frac{1}{2}$ inches

AFRICAN SCULPTURE

100 48. *BAULE MASK: WOOD CARVING.* From the Ivory Coast. With formalized ribbed comb headdress. Light and dark finish; good patina.

Height 13 inches

AFRICAN SCULPTURE

49. *BAULE MASK: WOOD CARVING.* From the Ivory Coast. Oval mask cut with raised designs, with ribbed comb headdress. In light wood. Good patina.

Height 16 $\frac{3}{4}$ inches

AFRICAN SCULPTURE

100 50. *BAULE BOWL: WOOD CARVING.* From the Ivory Coast. In the form of a female seated figure supporting a bowl. Repaired. Rare.

Height 10 $\frac{3}{4}$ inches



[NUMBER 51]

PABLO PICASSO

SPANISH: B. 1881

51. *TWO ACROBATS WITH A DOG. Colored Engraving.* A youth in harlequin tights and a smaller boy caressing a dog, before a landscape. Signed in the plate PICASSO, and dated 1905; and signed in pencil by the artist. No. 111 of two hundred impressions; engraved by Jacques Villon, 1928. Very fine impression, in good condition. $23\frac{1}{2} \times 16\frac{3}{4}$ inches

Note: After the gouache painting by Picasso executed in 1905, exhibited at the Museum of Modern Art, 1939, no 31, then in the possession of J. Thannhauser.

[See illustration]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

71
52. *BAIGNEUSE. Colored Engraving.* A nude at three-quarter length, with back to the observer standing on the flowering bank of a stream. Signed in pencil by PIERRE RENOIR, son of the artist. No. 52 of two hundred impressions; engraved by Jacques Villon in 1923, and edited by Bernheim-Jeune. Very fine impression, in good condition. $23\frac{1}{2} \times 17\frac{1}{2}$ inches

ANDRE DERAIN

FRENCH: B. 1880

50
53. *PORTRAIT OF A WOMAN. Colored Engraving.* A young woman in brown skirt and chemise, seen at half length, her arms crossed. Signed in ink A. DERAIN. No. 50 of two hundred impressions; engraved by Jacques Villon in 1922. Very fine impression, in good condition. $23\frac{1}{2} \times 19$ inches

FRANZ RITTER VON STUCK

BAVARIAN: 1863-1928

72
54. *CENTAUR: BRONZE.* A wounded centaur, the right hand covering a wound in his breast. Oblong base, signed FRANZ VON STUCK; on bronze plinth. Cast by Guss C. Leyrer, Munich. *Total height* $24\frac{1}{2}$ inches

OSKAR KOKOSCHKA

AUSTRIAN: B. 1886

55. *PORTRAITS. Seven Lithographs.* Including portraits of the actress Maria Orska, and Max Lieberman. All signed in pencil by the artist. Fine impressions, in good condition. Edited by Paul Cassirer, Berlin. [Lot.]

AUGUSTE RODIN

FRENCH: 1840-1917

56. *SEATED FIGURE.* A woman in light blue tunic, seated on the ground with hands folded, an overturned jar at her side. Signed at lower right RODIN. *Pencil and watercolor:* $9\frac{1}{2} \times 12\frac{1}{2}$ inches

AUGUSTE RODIN

FRENCH: 1840-1917

57. *NUDES: TWO WATERCOLOR DRAWINGS.* Seated figure at almost full-length arranging long auburn tresses; and a bather, half submerged resting in aquamarine waters. Signed at lower left and lower right respectively A. RODIN. $12\frac{1}{2} \times 9\frac{1}{2}$ inches; and $9\frac{3}{4} \times 12\frac{1}{2}$ inches



[NUMBER 58]

AFRICAN SCULPTURE

58. *BAKOTA MASK: WOOD CARVING MOUNTED WITH COPPER AND BRASS.* From French Gabon. Convex mask, mounted with copper, brass, and iron; on lozenge-shaped support. Has wood plinth. Rare.

Height 23¾ inches

[See illustration]

AFRICAN SCULPTURE

59. *SENOUFO MASK: WOOD CARVING.* From the Sudan. Mask resting on two legs with high fan-shaped carved headdress. Has wood stand. Height 14½ inches

AFRICAN SCULPTURE

60. *BAULE MASK: WOOD CARVING.* From the Ivory Coast. Horned mask carved with formalized designs. Dark patina. Height 18 inches

JOHN MARIN

AMERICAN: B. 1875

61. *Two Etchings.* Cathédrale de Meaux; and Street in Laon. Signed in the plate, and dated '07 and '06 respectively. Both signed in pencil JOHN MARIN. Very fine impressions, in good condition.

8⅞ x 6⅝ inches; and 8¾ x 5½ inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

62. *ST. GERVAIS, PARIS. Etching.* Inscribed in the plate *St. Gervais, Par Rue Grenier Sur L'Eau, Paris*, and signed and dated '09. Signed in pencil JOHN MARIN. Very fine impression, in perfect condition.

9⅞ x 7⅞ inches

From the Weyhe Gallery, New York

JOHN MARIN

AMERICAN: B. 1875

63. *CASA D'ORA, VENICE. Etching.* Inscribed in the plate *Ca d'Ora, Venezia*, and signed and dated '07. Signed in pencil JOHN MARIN. Superb impression, in perfect condition.

7⅞ x 9½ inches

From the Weyhe Gallery, New York

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

64. *NU ASSIS.* Nude figure of a woman seated to the right on a white drapery, the right arm raised, the left hand covering her face.

Black crayon on gray paper: 15¼ x 9 inches

From T. & J. Tempelaere, Paris



[NUMBER 65]

400-
RAOUL DUFY

FRENCH: B. 1880

65. *FLEURS ET PLAGE*. A vase of red, orange and white flowers before a blue curtain half screening a view of an aquamarine sea with bathers in the foreground, steamboats in the distance. Signed at lower right RAOUL DUFY.
Watercolor: 20 x 26 inches

[See illustration]

PAUL SIGNAC

FRENCH: 1863-1935

66. *LANDSCAPE*. Mountainous landscape with buildings of a town centred by a church, in the foreground. Groups of trees at either side. Signed at lower left P. SIGNAC.

Watercolor and black chalk: 11¾ x 16½ inches

KIKI

FRENCH: B. 1901

67. *REPAS DE FAMILLE*. A family group of seven figures surrounding a circular table with a repast, in an interior with white wall and yellow drapery at right. Signed at lower left KIKI.

On board: 11¾ x 19¾ inches

Kiki Exhibition, Paris

AUGUSTE RODIN

FRENCH: 1840-1917

68. *NUDE*. Full-length nude figure of a dancer, exercising, reaching to the floor balanced on the right leg. Signed at lower left A. RODIN.

Watercolor: 12 x 18¼ inches

EMIL GANSO

AMERICAN: 1895-1941

69. *WINTER LANDSCAPE*. A country road winding through snow-covered country bordered by red and white farm buildings, distant blue fields seen through the bare branches of trees. Signed at lower left E. GANSO.

16 x 20 inches

From the Weyhe Gallery, New York

MARSDEN HARTLEY

AMERICAN: 1878-1943

70. *LANDSCAPE*. A single tree in autumn foliage rising from an invisible slope in the foreground before a view of a purple and green mountainside.

On board: 9¼ x 12¼ inches

PER LASSON KROHG

NORWEGIAN: B. 1889

71. *WOMAN AT WINDOW*. The façade of a gray stone house where a woman in green dress and gray apron is seen cleaning a window. Signed at upper left P. KROHG.

Panel: 12¾ x 9½ inches



[NUMBER 72]

JOHN MARIN

AMERICAN: B. 1875

72. *SUMMER LANDSCAPE*. Green foreground enclosed by shrubs and tall trees at the left, before a view of a plain with cultivated fields and farmhouses; low mountains in the distance. Vivid blue cumulus sky. Signed at lower right MARIN, and dated '12.

Watercolor: 14¾ x 17¼ inches

[See illustration]

ALFRED HENRY MAURER

AMERICAN: 1868-1932

73. *TWO SISTERS*. Two auburn-haired sisters at waist-length in mauve and green gowns, with arms linked, looking at the observer. Shaded green background. Signed at upper right A. H. MAURER.

On board: 20¾ x 17¼ inches

PRESTON DICKENSON

AMERICAN: 1819-1930

74. *LANDSCAPE*. A group of gabled cottages surrounded by trees, seen from a sloping foreground, overlooking a view of a blue sea with a ship on the horizon. Signed at lower right P. DICKENSON. 20 x 24 inches

From the Daniel Gallery, New York

Exhibition of Work Showing the Later Tendencies, Pennsylvania Academy of Fine Arts, Philadelphia, 1921

ARTHUR B. CARLES

AMERICAN: B. 1882

75. *FIGURES IN A LANDSCAPE*. A couple embracing, and a figure in red at the right, beneath the branches of trees; green hills in the background. Signed at lower right CARLES. 13 1/4 x 16 1/4 inches

CHARLES DEMUTH

AMERICAN: B. 1883

76. *GLADIOLA*. Red, pink and white gladiola in full blossoms and in buds, light green leafage; brown and green background. Signed at lower left C. DEMUTH, and dated *Lancaster, Pa.* 1922. *Watercolor*: 17 1/2 x 11 1/2 inches

CHARLES DEMUTH

AMERICAN: B. 1883

77. *FLOWERS: PAIR WATERCOLOR PAINTINGS*. Double tulips in shades of pink and yellow; and hyacinth and forsythia; shaded brown and reddish brown backgrounds. Both signed at lower left C. DEMUTH, and dated 1922. 13 1/2 x 11 1/2 inches

Twentieth Annual Philadelphia Watercolor Exhibition, Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, Philadelphia, 1922

THOMAS HUNT BENTON

AMERICAN: B. 1889

78. *BEACHING A CATBOAT*. Two men, one in a blue sweater, wading in a green sea, pulling a small sailboat toward a rocky shore; in the right foreground bathers, one in a red suit. Deep sky lightening toward the horizon. Signed at lower right with initial B.

Canvas mounted on board: 18 3/4 x 18 1/4 inches



[NUMBER 79]

1.650 -
MAURICE UTRILLO

79. *SAINT BERNARD (AIN)*. Figures upon a narrow road leading from the foreground past tile-roofed houses grouped together at the right, the white walls partly concealed by trees, and the red roofs outlined against the brilliant deep blue sky. Signed at lower right MAURICE UTRILLO, V. and dated Novembre 1924.

13 x 18 inches

From the Weyhe Gallery, New York

[See illustration]



[NUMBER 80]

ARISTIDE JOSEPH BONAVENTURE MAILLOL FRENCH: B. 1861
 80. *NUDE. BRONZE.* Nude standing figure of a woman leaning against a
 pedestal arranging her long hair. Brown patina. Signed on back of pedestal
 with monogram M.

Height 15 inches

See Heinrich Appel, *Maillol*, n.d., no 9

[See illustration]



[NUMBER 81]

AUGUSTE RODIN

81. *NUDE. BRONZE.* Standing figure of a woman with hands at her hips, head turned to her right. Signed on base A. RODIN. Brown patina. Cast by Alexis Rudier, Paris.

FRENCH: 1840-1917

Height 13¼ inches

[See illustration]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

82. *LANDSCAPE VIGNETTE*. View of a field in bright autumn colors with a bending tree beneath a vivid sky. *Watercolor: 5 1/4 x 5 inches*

From Bernheim, Paris, 1925

CHARLES GEORGES DUFRESNE

FRENCH: 1876-1938

83. *FETE CHAMPETRE*. A *matelot* in blue, smoking a clay pipe, behind a nude seated on an embankment with a basket of fruit at her side, a third figure appearing at the right. Signed at middle right DUFRESNE, and dated '18. *Gouache and watercolor: 9 x 7 3/4 inches*

EMILE OTHON FRIESZ

FRENCH: B. 1879

84. *NUDES*. Two nude women sitting on an embankment bordering a stream, shaded by the green branches of a tree at right. Signed at lower right E. OTHON FRIESZ. *18 1/4 x 12 inches*

From the Galerie Lerondelle, Paris

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

85. *CARYATID*. Nude figure of a woman sitting cross-legged with arms raised behind her head, supporting a weight. Signed at lower left MODIGLIANI. *Blue and sanguine crayons with pencil: 21 x 18 inches*

RAOUL DUFY

FRENCH: B. 1880

86. *VUE D'UNE VILLE*. Clustered buildings of a town surrounding the towers of churches seen from a circular balustraded terrace in the foreground. Signed at lower right RAOUL DUFY. *Watercolor: 19 1/2 x 25 1/2 inches*



[NUMBER 87]

1.100-
MAURICE DE VLAMINCK

FRENCH: 1876-1934

87. *LA NEIGE*. Dark blue evening sky silhouetting the white roofs of village houses which border a snow-covered road running diagonally into the right foreground; a man and a woman appear at the right before a red brick garden wall. Signed at lower right VLAMINCK.

29 x 36¼ inches

From Bernheim jeune, Paris

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

[See illustration]

280-
ANDRE DERAIN

FRENCH: B. 1880

88. *NU ASSIS*. A nude woman seated on a white-covered stool, leaning the right arm on the back of a chair. Background of gray, green and brown wall. Signed at lower right DERAIN.

18¼ x 14¾ inches



[NUMBER 89]

JULES PASCIN

AMERICAN: 1885-1930

89. *FEMME ET FLEURS*. Portrait probably of Hermine David, wife of the artist, with bright auburn hair and blue dress, her hands resting on a table covered with a white cloth, beside a plate with green and scarlet fruit and a vase of tulips. Signed at lower right PASCIN. On board: $17\frac{1}{4} \times 13\frac{1}{4}$ inches

[See illustration]



[NUMBER 90]

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

90. *TETE DE FEMME*. Head and shoulders portrait to half-left, of a young woman with smooth hair dressed in a chignon, wearing a henna brown dress with V-neck; paneled background of green and gray-green. Signed at lower left MODIGLIANI.

18 1/4 x 15 inches

From Paul Guillaume, Paris

[See illustration]



[NUMBER 91]

JACOB EPSTEIN

AMERICAN: B. 1880

91. *MARCHESA CASATI: BRONZE*. Portrait mask of a young woman.
Golden patina. On marble base.

Total height 16 inches

Note: For an interesting account of the sitting, see J. Epstein, *Let There Be Sculpture* (v. *infra*).

Executed in 1918

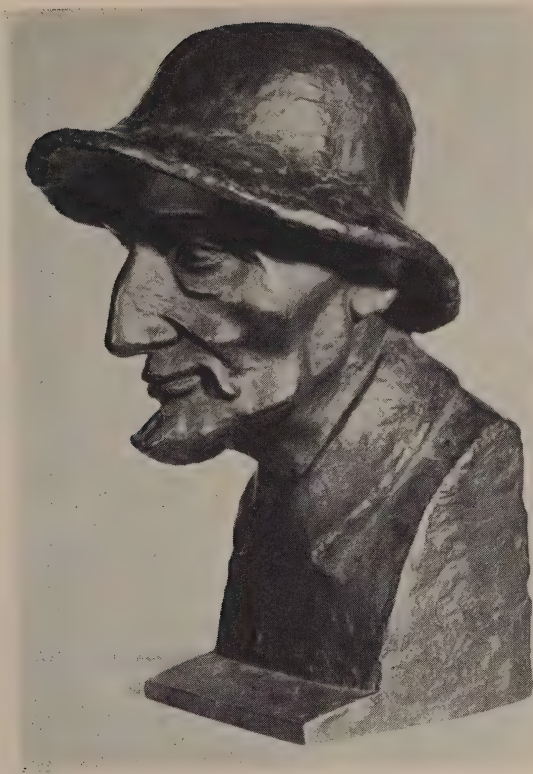
Purchased from the artist in Paris

See Jacob Epstein to Arnold L. Haskell, *The Sculptor Speaks*, 1932, p. 183,
illustrated opp. p. 78

See Jacob Epstein, *Let There Be Sculpture*, 1940, pp. 77 and 361

See Robert Black, *The Art of Jacob Epstein*, 1942, p. 232, no. 65

[See illustration]



[NUMBER 92]

ARISTIDE JOSEPH BONAVENTURE MAILLOL

(ATTRIBUTED TO)

FRENCH: B. 1861

92. *AUGUSTE RENOIR: BRONZE BUST*. Portrait head of the artist in soft-brimmed hat. Signed on right side with monogram M. Brown patina. Cast by Florentin Godard, Paris.

Height 15½ inches

600- *Note:* The above bronze which has formerly been known as a Maillol, is now believed to be by a different hand, since Maillol made only one bust of Renoir, in 1905, when he went to Cannes where the aged artist was then living. It is probable that the present bust is by Manolo (Manuel Martinez Manolo, Spanish: b. 1876) whose early work was influenced by Maillol. This portrait may have been directly inspired by Maillol's bust, since Manolo was a near neighbor of the older artist living in Céret which was a few miles from Banyuls where Maillol was born and still lives.

Exhibited at the Pennsylvania Museum, Philadelphia, 1928

[See illustration]



[NUMBER 93]

MARIE LAURENCIN

FRENCH: B. 1885

93. *DANSEUSE*. A ballet dancer in gray, blue, and rose costume with a black shawl over the left shoulder, is seated half reclining, on a blue and crimson support; gray, green and black background. Signed at lower right MARIE LAURENCIN.

24 x 18 1/4 inches

From Paul Guillaume, Paris

[See illustration]



[NUMBER 94]

JULES PASCIN

AMERICAN: 1885-1930

94. *FEMME ASSISE*. A young girl in black dress seated in an amber-brown wing chair, her hands folded; light fawn background shading to green and rose. Signed at lower right PASCIN.

36¾ x 29 inches

From the Galerie Lerondelle, Paris

[See illustration]



[NUMBER 95]

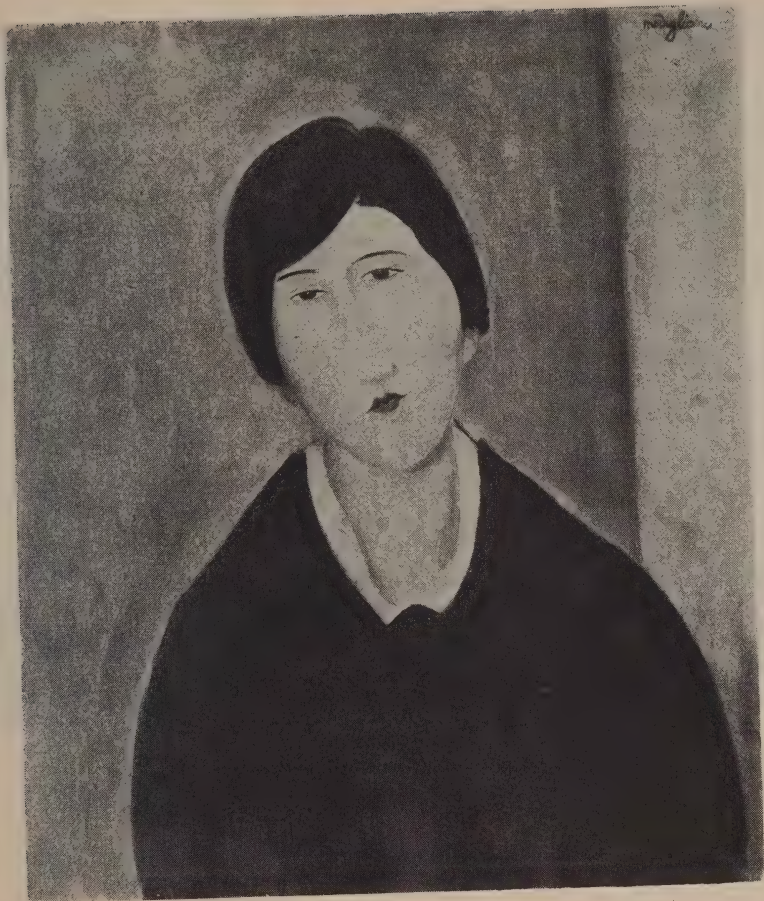
MAURICE UTRILLO

FRENCH: B. 1883

95. *L'EGLISE*. A white country church with steeple and clock stands at the end of a village street, houses with red roofs and green shutters glimpsed at either side. Figures approach the wide steps and arched entrance. Signed at lower right MAURICE UTRILLO V.

On board: 16¼ x 13 inches

[See illustration]



[NUMBER 96]

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

96. *BUSTE DE JEUNE FEMME*. Portrait of a woman depicted at bust-length, facing the observer, with oval face framed by short black hair, the head tilted slightly to the left; in dark green dress with narrow turquoise collar. Paneled background of coral red and gray-green. Signed at upper right MODIGLIANI.

25½ x 21¼ inches

[See illustration]



[NUMBER 97]

MAURICE DE VLAMINCK

FRENCH: 1876-1934

97. *LE LAC*. Bending boughs of trees in varied dark green foliage framing a view of a lake with mirror-like surface reflecting the red-roofed white buildings clustered on the farther shore. Signed at lower right VLAMINCK.

From Paul Guillaume, Paris

32¼ x 39¼ inches

[See illustration]

MOISE KISLING

POLISH-FRENCH: B. 1891

98. *LANDSCAPE AND SEA*. Hilly green landscape with a group of low red-roofed houses and a country church in the foreground, a stretch of blue sea with white sailing vessels sketched against the low horizon. Signed at lower left KISLING.

21½ x 28¾ inches

From the Galerie Flechtheim, Berlin, 1923

JULES PASCIN

AMERICAN: 1885-1930

99. *LA TOILETTE*. A woman in profile, half dressed, kneeling on the edge of a wicker chair over which her clothes are thrown; holding a small corsage of violets. Shaded black and green background.

25½ x 21½ inches

From Paul Cassirer, Berlin

MOISE KISLING

POLISH-FRENCH: B. 1891

100. *THE RED PARASOL*. A woman in mazarine blue dress carrying a red parasol, crossing a country road bordered by green fields with trees at the left. Signed at lower right KISLING.

31 x 21¾ inches

MAURICE DE VLAMINCK

FRENCH: 1876-1934

101. *L'AVENUE*. A reddish brown road, the color heightened with red and white, and bordered at either side with a row of trees in rich green foliage. Signed at lower left VLAMINCK.

28¾ x 23½ inches

MOISE KISLING

POLISH-FRENCH: B. 1891

102. *BOY IN RED*. Bust-length portrait of a young boy, head tilted slightly to the right, wearing a red sweater and blue *béret*; paneled green background. Signed at lower right KISLING.

21½ x 15 inches



[NUMBER 103]

CONSTANTIN BRANCUSI

RUMANIAN: B. 1876

103. *Mlle. Pogany: POLISHED BRONZE*. Portrait head with formalized headdress, resting her cheek on her left hand. Golden patina. Signed on neck C. BRANCUSI. On stone plinth, signed with monogram C. B.

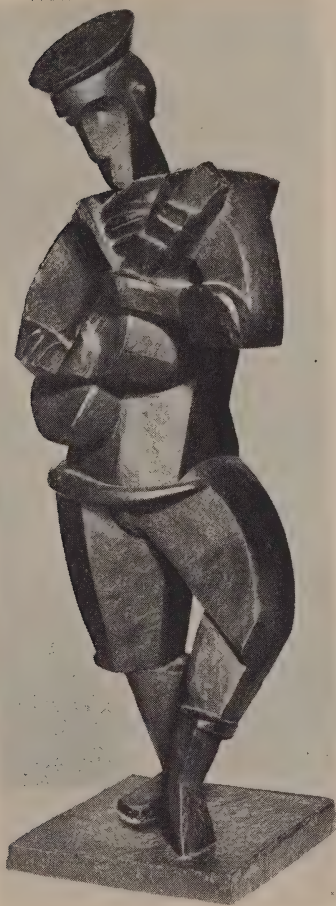
Total height 28 inches

Note: A portrait of Mlle. Pogany, in similar pose, sculptured in marble, was executed in 1919. See the John Quinn Collection, p. 187.

Executed in Paris, 1925

See John Quinn, *Collection of Paintings, Water Colors, Drawings and Sculpture*, 1926, p. 188

[See illustration]



[NUMBER 104]

JACQUES LIPCHITZ

FRENCH: B. 1891

104. *MATELOT*: BRONZE. Standing figure of a French sailor playing a guitar. Brown patina. Signed on base J. LIPCHITZ, and dated '14. Cast by C. Valsuani, Paris. No. 3 of seven casts only. Executed in 1914

Height 30½ inches

[See illustration]



[NUMBER 105]

ARTHUR B. CARLES

AMERICAN: B. 1882

105. *CALLA LILIES*. Swaying tall stems of calla lilies in a deep coniform turquoise blue bowl, placed upon a gray-green table with an oval platter upright against the wall at the right; iridescent deep blue and green background shading to mauve.

32¼ x 36¼ inches

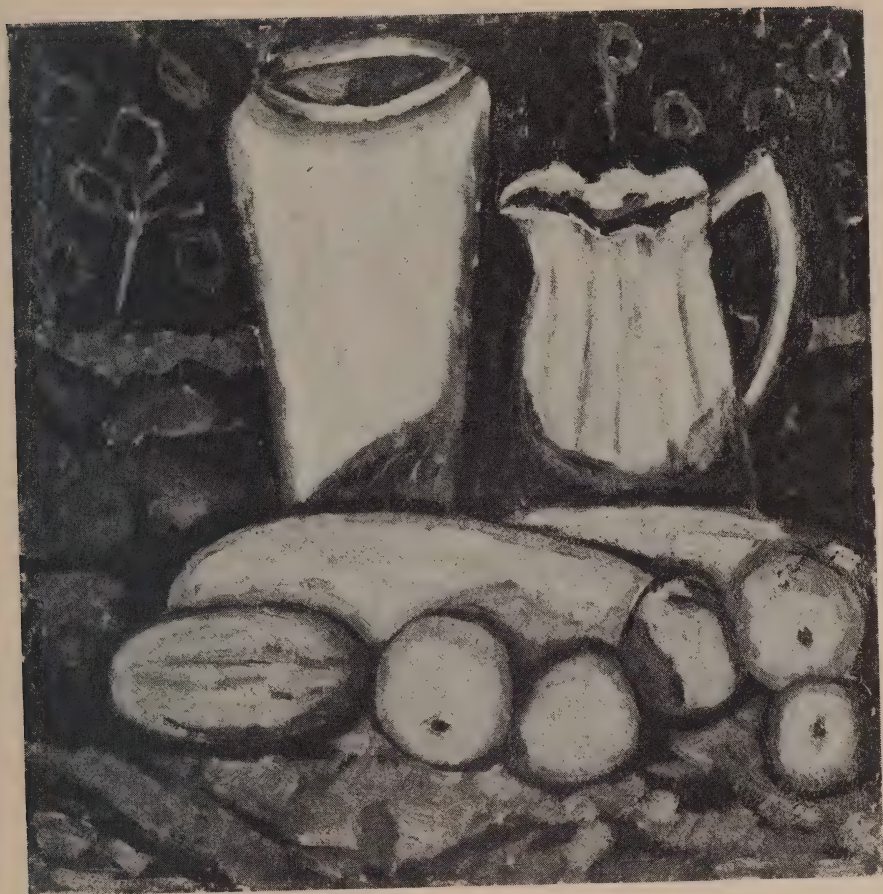
Esposizione Internazionale, Venice

Exhibited at the Chicago Institute of Arts, Chicago

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Exhibited at the Academy of Fine Arts, Buffalo

[See illustration]



[NUMBER 106]

MARSDEN HARTLEY

AMERICAN: 1878-1943

106. *STILL LIFE*. A purple-covered table laden with cucumbers, pears and apples placed beside a tall white vase and pitcher. Background of figured black wall. Signed on back of canvas MARSDEN HARTLEY. 20 x 20 inches

[See illustration]



[NUMBER 107]

JACOB EPSTEIN

AMERICAN: B. 1880

107. *DOVES: SCULPTURED MARBLE*. Formalized presentation of two doves, with archaic simplification of masses.

Height 26 inches; length 29¾ inches

Executed in 1915

Purchased from the artist

Collection of John Quinn, New York, 1927

Illustrated in *John Quinn Collection of Paintings, Water Colors, Drawings and Sculpture*, 1926, p. 192.

Recorded in Jacob Epstein to Arnold L. Haskell, *The Sculptor Speaks*, 1932, p. 178

Recorded in Jacob Epstein, *Let There Be Sculpture*, 1940, p. 358

Recorded in Robert Black, *The Art of Jacob Epstein*, 1942, p. 229, no. 34

[See illustration]

MOISE KISLING

POLISH-FRENCH: B. 1891

108. *LANDSCAPE*. Deep blue sky silhouetting coniform trees and the gabled roof and smoking chimney of a cottage surrounded by clustered brown and red roofs, a single black tree trunk at the left. Green foreground. Signed at lower left KISLING.

18½ x 21½ inches

ARTHUR B. CARLES

AMERICAN: B. 1882

109. *IRIS*. A coniform green bowl filled with purple, lavender and white iris, placed upon a figured crimson cloth. Iridescent blue, green, and purple background. Signed at lower right CARLES.

46½ x 38 inches

Companion to the following.

ARTHUR B. CARLES

AMERICAN: B. 1882

110. *STILL LIFE: FLOWERS AND FRUIT*. A tilted bowl filled with orange, yellow and green gourds placed beside a brown vase and tilted plate of fruit; and a tall white pitcher filled with an assortment of iris and other flowers. Turquoise blue background with a screen at the left, with striped and figured draperies. Signed at lower right CARLES.

46½ x 40 inches

Companion to the preceding.

MOISE KISLING

POLISH-FRENCH: B. 1891

111. *PORTRAIT OF A YOUNG GIRL*. At waist-length, facing the observer, in dark gray dress, and hat wreathed with purple and green berries. Background shading from green to blue. Signed at lower left KISLING.

21¾ x 18¼ inches

From the Galerie Zborowski, Paris

BORIS GRIGORIEV

FRENCH CONTEMPORARY

112. *PONT-AVEN (FINISTERE): AU SOIR*. Brown and white houses of the town surrounding a church, and bordering the narrow Aven river which flows at the left spanned by a bridge; green hillside in the background. Signed at lower left BORIS GRIGORIEV.

28¼ x 20 inches

Collection of George S. Hellman, New York

From the New Gallery, New York



[NUMBER 113]

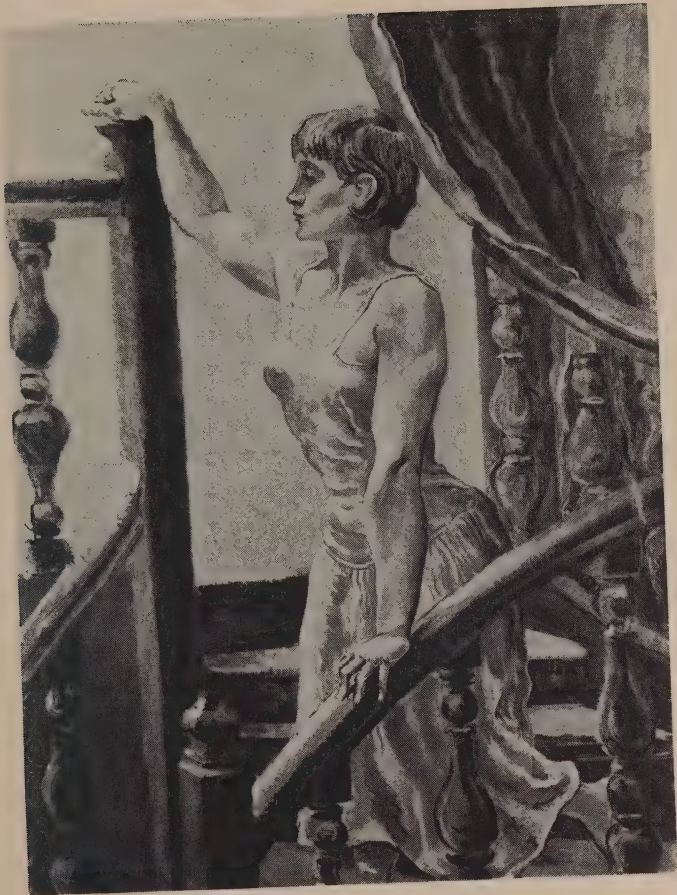
MOISE KISLING

POLISH-FRENCH: B. 1891

113. *VASE OF FLOWERS*. A decorated white porcelain *cachepot* filled with a bright assortment of garden flowers—Madonna lilies, gladiolas, iris and peonies; placed upon a blue table before panels of gray and black. Signed at lower left KISLING.

39½ x 28½ inches

[See illustration]



[NUMBER 114]

PER LASSON KROHG

NORWEGIAN: B. 1889

114. *FEMME DANS L'ESCALIER*. Girl in white low-waisted garment, standing at the head of a flight of steps, resting one hand on the curving rail, her right arm raised toward the pilaster at the left; at the right a crimson hanging lined in yellow draping the balustered banister. Signed at lower left

PER KROHG, and dated 1925.

39½ x 29 inches

Purchased from the artist, 1926

[See illustration]



[NUMBER 115]

MOISE KISLING

POLISH-FRENCH: B. 1891

115. *FLOWERS*. An assortment of flowers in rich shades of red, purple, white and mauve with emerald green leafage, placed in an ovoid terra cotta jar upon a round table with blue and white cloth. Paneled background in varied blues, terra cotta and gray. Signed at lower right KISLING, and dated 1920.

$39\frac{1}{4} \times 25\frac{1}{2}$ inches

[See illustration]

WALT KUHN

AMERICAN: B. 1880

116. *HARLEQUIN*. Over life-sized seated male figure, in repose, facing slightly to the left, wearing a checkered blue and yellow costume, with white



[NUMBER 116]

ruff; his hands clasped in front of him; at his side the harlequin's bauble. Deep background of shaded blue-black. Signed at lower left WALT KUHN.
96 inches x 32 inches

Purchased from the artist

Collection of John Quinn, New York, 1927

Architectural League Exhibition, New York, 1921

Illustrated in *John Quinn, Collection of Paintings, Water Colors, Drawings and Sculpture*, 1926, p. 168

[See illustration]



[NUMBER 117]

MOISE KISLING

POLISH-FRENCH: B. 1891

117. *STILL LIFE: FRUIT*. A light brown table with top of geometric areas in gray, browns and white, supporting several apples, a musk melon on a blue and white plate, and a basket filled with grapes, plums and other fruit. Beige drapery in the background. Signed at lower left KISLING, and dated 1917.

28¾ x 36½ inches

[See illustration]

VINCENT CANADE

AMERICAN: B. 1879

118. *LAKE*. Turquoise blue stratus sky above a lake bordered by brown hills; green foreground. Signed at lower left VINCENT CANADE. 23 x 37 inches
From the Weyhe Gallery, New York

JULIAN E. LEVI

AMERICAN: B. 1900

119. *ROOF TOPS*. A pipe, a yellow ball and a bottle upon a window sill, before a view of a roof with ventilator and red steeple; stippled blue sky. Signed at upper right JULIAN E. LEVI. 24 x 16 inches

CHARLES SHEELER

AMERICAN: B. 1883

120. *ABSTRACTION WITH FOLIAGE*. Formalized arrangement of leafage in rose, yellow, blues and green. Signed at lower left SHEELER, and dated 1914. Panel: 14 x 10½ inches

ERNEST FIENE

AMERICAN: B. 1894

121. *SPRING LANDSCAPE*. Rolling fields with hills in the distance, red and white farm buildings bordering a road in the foreground surrounded by fruit trees in blossom. Signed at lower left ERNEST FIENE, and dated 1924. 16 x 20 inches

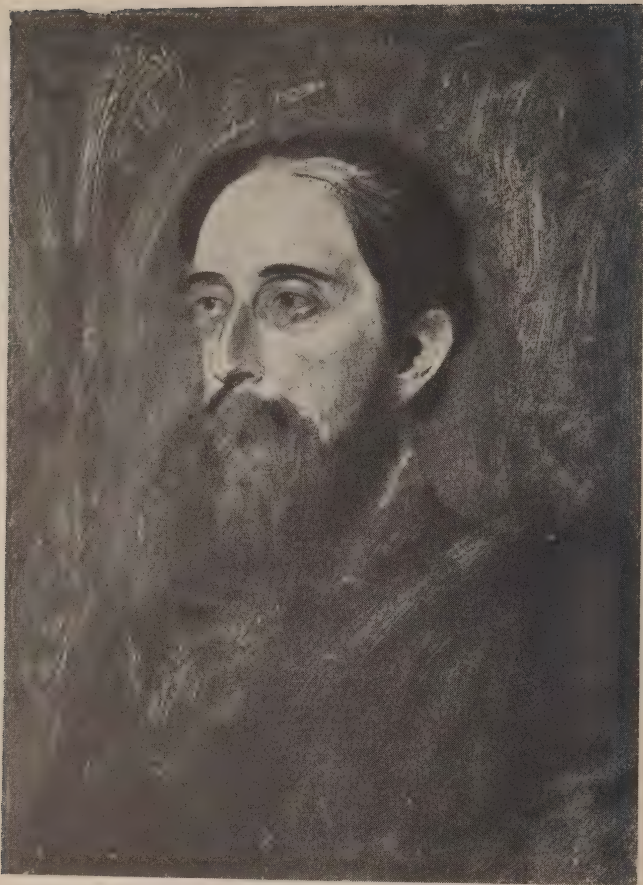
From the New Gallery, New York

Woodstock Exhibition, Boston Art Club, Boston

MARSDEN HARTLEY

AMERICAN: 1878-1943

122. *AUTUMN*. A wood of slender birch trees in delicate red and golden foliage, with fallen leaves upon the ground; in the background a glimpse of turquoise sky. Signed on back of canvas MARSDEN HARTLEY. 30 x 30 inches



[NUMBER 123]

FRANZ VON LENBACH

GERMAN: 1836-1904

123. *ROBERT KOCH*. Seen at bust length to half left, in a brown cloak, looking into a strong light.

On board: 24 x 18 inches

Robert Koch (1843-1910), German physician and pioneer bacteriologist, first to isolate and obtain a pure culture of the anthrax bacillus (1877), publishing a method of preventive inoculation (1883); isolated tubercle bacillus (1882); identified the comma bacillus as the cause of Asiatic cholera (1883); produced tuberculin (1890). Was awarded in 1905 the Nobel Prize for physiology and medicine.

[See illustration]

DUTCH SCHOOL

XVII CENTURY

124. *PORTRAIT OF A GENTLEMAN*. Bust-length portrait of a bearded man looking toward the observer, in black doublet with falling white ruff. Brown background.

Panel: $21\frac{1}{4} \times 16\frac{1}{4}$ inches

PRESTON DICKENSON

AMERICAN: 1891-1930

125. *TEA TABLE*. A Japanese porcelain tea service before an upright tray leaning against a light blue wall, bread sticks and a glass pitcher in the foreground. Signed at lower right PRESTON DICKENSON.

Watercolor: $18\frac{1}{4} \times 13\frac{3}{4}$ inches

From the Daniel Gallery, New York

EMILE OTHON FRIESZ

FRENCH: B. 1879

126. *CHURCH YARD*. Forking branches of a tree screening a view of a church, a fountain and pool in the foreground. Signed at lower right OTHON FRIESZ.

$28 \times 22\frac{1}{2}$ inches

OSKAR KOKOSCHKA

AUSTRIAN: B. 1886

127. *GIRL IN GREEN*. A young girl seated on the edge of a couch, facing the observer, with long auburn hair falling below her shoulders, wearing a green dress; light red background. Signed at lower left OSKAR KOKOSCHKA.

Watercolor: $26\frac{1}{4} \times 19\frac{1}{4}$ inches

KEES VAN DONGEN

DUTCH: B. 1877

128. *LE QUAI: VENICE*. Melancholy figure in black gown and jewels with bright red hair wandering along a quay before a gondola moored by landing steps, a gondolier and gondola with a passenger disappearing at the right, lights upon the water and a blue mooring post in the background. Signed at lower centre VAN DONGEN.

$36\frac{1}{4} \times 29$ inches

PAUL CEZANNE

FRENCH: 1839-1906

129. *LA MONTAGNE VICTOIRE*. Colored Engraving. View of a green valley enclosed by mountains, seen beneath the branches of a tree in the foreground. Signed in the plate; and signed in ink by Paul Cézanne, probably son of the artist. No. 47 of two hundred impressions. Engraved by Jacques Villon in 1923 and edited by Bernheim-Jeune. Very fine impression, in good condition.

HENRI ROUSSEAU

FRENCH: 1844-1910

✓ 130. *ECLAIREUR ATTAQUE PAR UN TIGRE. Colored Engraving.* Africans hunting in the jungle, one on a rearing horse spearing a tiger. Signed in the plate HENRI ROUSSEAU. No. 14 of two hundred impressions; engraved by Jacques Villon in 1924. Very fine impression, in good condition.

14¾ x 19¾ inches

[END OF SALE]

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